BOSTON CONSERVATORY OF MUSIC

(INCORPORATED)

CATALOGUE

1921-1922

250 Huntington Avenue
BOSTON (17), MASSACHUSETTS

CALENDAR FOR 1921-1922

First Session, September 12, 1921 through January 28, 1922
Second Session, January 30, 1922 through June 17, 1922
Summer Session, June 19, 1922 through September 9, 1922

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CALENDAR FOR 1922-1923

First Session, September 11, 1922 through January 27, 1923
Second Session, January 29, 1923 through June 16, 1923
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250 Huntington Avenue
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PREAMBLE

The primal object in the founding of the Boston Conservatory of Music was the establishment of a school of music in America which should be parallel in system and methods and equal in standard to similar schools in European countries. It has even been hoped that this Government, too, will be interested to subsidize such an institution, as is done in nearly all European cities, so that a free musical education may be brought within the reach of all aspiring musicians, who though possessing possible genius, would be lost to the world through inability to meet even the initial costs of such a training. Various privileges of free instruction are, to be sure, offered in different schools in America, but only to those who have had opportunity to prove their ability. Such scholarships have also been awarded by the Boston Conservatory of Music, so far as the resources would allow (*see page* 33), through the beneficence of Mrs. Isabelle M. Donaldson and the co-operation of the instructors. It is, however, confidently believed that there is great musical ability and interest nascent in this country, and that the establishment of such free musical schools would lead to a great artistic awakening and promote a higher national idealism. The plan is still in abeyance, though nothing has been actually accomplished, and the Director will welcome cordially any suggestions or assistance toward the furthering of this ideal.

In the meantime, all effort will be directed to maintaining the reputation already acquired by the Boston Conservatory of Music in the two years since its establishment, of being a school where only the most competent instruction is admitted, and the highest musical ideals fostered. It will also be the constant aim to awaken and develop whatever ability lies latent in each student in the hope that real artists may thus be discovered and given their complete musical training here, so that a proper prestige in the world of art may soon be established for American Singers, American Virtuosi, American Conductors, and American Composers.

AGIDE JACCHIA, Director.

FACULTY

(* Member of the Boston Symphony Orchestra)

AGIDE JACCHIA, Director.

COMPOSITION, ORCHESTRATION
COUNTERPOINT, and FUGUE

AGIDE JACCHIA — BAINBRIDGE CRIST

HARMONY

HANS EBELL — ALBERT C. SHERMAN

THEORY

ALBERT C. SHERMAN

SOLFEGGIO (Rhythmical Articulation)

IRMA SEYDEL

HISTORY of MUSIC

JOHN N. BURK

VOICE CULTURE

ALFRED R. FRANK

JESSIE P. DREW — ESTER FERRABINI — RODOLFO A. FORNARI

PIANOFORTE

HANS EBELL

EUNICE LEMAY — CLEMENTINE MILLER

ALBERT C. SHERMAN — SCOTT SUTHERLAND

ORGAN

*ALBERT W. SNOW

HARP

WILHELMINA VAN DEN BERG

FLUTE and PICCOLO

* A. BATTLES

OBOE and ENGLISH HORN

* LOUIS SPEYER

CLARINET and BASS CLARINET

* ALBERT SAND — EMILIO ARCIERI

BASSOON

* ABDON LAUS

SAXOPHONE

* ABDON LAUS — JOHN S. LEAVITT

HORN

* MAX HESS

CORNET and TRUMPET
Edwin G. Clarke

TROMBONE and TUBA
*Eugene Adam

PERCUSSION
*Carl F. Ludwig

VIOLIN
Irma Seydel
Ary Dulfer
Edwin A. Sabin
*Julius Theodorowicz
*Frederick Mahn
*Ferdinand Thillois

VIOLA
*Arthur Fiedler
*Frederick Mahn

VIOLONCELLO
Hazel L'Africain
*Enrico Fabrizio
Milo M. Goldstein

CONTRABASS
*Theodore Seydel

MUSICAL KINDERGARTEN
Mary T. Gillise

GRAND OPERA DEPARTMENT

COACHING
Agide Jacchia
Alfred R. Frank
Ester Ferrabini

CHORAL TRAINING
R. A. Fornari
*L. Speyer

DRAMATIC EXPRESSION
Edouard Darmand

BALLET TRAINING
Maria Paporello

FRENCH
Emma Darmand

GERMAN
Margarette Münsterberg

ITALIAN
Rodolfo A. Fornari

ORCHESTRAL TRAINING
Agide Jacchia

BAND TRAINING
Edwin G. Clark

ADMISSION

In accordance with the basic principles of individualized advancement, upon which the Boston Conservatory of Music lays great stress, all regular lessons, both Vocal and Instrumental, are given privately. There are, therefore, no special requirements for entrance. A student is accepted for private lessons at any time, is graded by an informal examination on his previous attainment, if any, and is advanced as rapidly as his ability and effort will allow.

REGULAR AND SPECIAL STUDENTS

The Conservatory accepts both *Regular* and *Special* students. A *Regular* student is one who elects all the prescribed subjects in any course with a view to receiving a diploma in that course. He is required to take all examinations for classification at the end of the school year. A *Special* student may elect any of the subjects offered for which he is qualified. He is not an aspirant for a diploma, and accordingly is not required to take the examinations.

A registration fee of $2 is charged for both *Regular* and *Special* students.

ADMISSION TO CLASSES

Students who wish to enter any of the classes, either in Theoretical Subjects, or in Orchestral, Band, and Choral Training, are urged to enroll for the first meeting in the session. Anyone who wishes to enter during a session must make special arrangements with the Registrar.

EVENING AND SUMMER INSTRUCTION

By offering lessons in the evening, the Conservatory endeavors to meet the desires of those who, though employed during the day, are ambitious for an opportunity to obtain musical instruction.

The Summer Session follows immediately upon the close of the second session of the regular school year, and so far as possible, the same instruction is offered, both private lessons and classes.

REGULATIONS

EXAMINATIONS

During the last two weeks of the school year examinations in all subjects are held for the classification of *Regular* students. For those who fail to meet the requirements in June, examinations are given at the opening of the Fall Session.

DIPLOMAS AND CERTIFICATES

A Diploma in any of the courses is awarded to a student who has satisfactorily completed the requirement as outlined for that course. A student who has completed any subject, but has not satisfied the requirement for a Diploma, will, upon request, be given a Certificate for the work completed.

TUITION

All tuition charges are positively payable in advance by terms of at least ten weeks. Lessons lost by absence must be paid for; but when notice is received at the office twenty-four hours previous to the lesson appointment, the instructor will make up the lesson, if a convenient time can be arranged. If a student is absent for protracted illness, and the office is duly notified, the charges for private lessons thereafter will not be deducted, but will be held to the student's credit for lessons until the end of the session.

No money paid for tuition will be refunded.

COURSES OF STUDY

(The curricula outlined in the following courses are on the basis of two lessons per week.)

COUNTERPOINT, FUGUE COMPOSITION, and ORCHESTRATION

AGIDE JACCHIA BAINBRIDGE CRIST

The completion of courses in Theory, Solfeggio, and Harmony is prerequisite for admission to this course.

Two, three, and four-part Counterpoint in all species.
Combined Counterpoint; Imitation.
Small compositions on given themes.

Two, three, and four-part Fugue.
Composition: Sonata form; Opera; Oratorio.
Orchestration.

Special course for Orchestral and Choral Conductors.

An aspirant for a Diploma is required to pass examinations in the third grade of Pianoforte, second grade of Organ, second grade of Violin or Violoncello, and the History of Music. He must also conduct the Orchestral Training Class.

Tuition: $50 for 10 lessons.

HARMONY

HANS EBELL ALBERT C. SHERMAN

The completion of the course in Theory is prerequisite for admission to this course.

Grade I

Preparation and resolution of Intervals; Triads and their inversions; Chords of the Seventh and their inversions; Motions; Rules of Part-writing; Rule of the octave; Altered Chords.
Exercises in three and four parts for pianoforte.

Grade II

Passing tones; Suspensions; Anticipations; Cadences; Modulations; Sequences; Pedal Point.
Exercises in four parts for voices and for stringed instruments.

Tuition { Private Lessons: $50 for 10 lessons. " " 20 " 10 " Class " 30 per session (advanced). " " 20 " " (elementary).

THEORY

ALBERT C. SHERMAN

This course is required of all *Regular* students.
Notation; Scales; Measure; Intervals; Ornaments; Common terms and signs expressing character.

Tuition { Private Lessons: $20 for 10 lessons. Class " 20 per session.

SOLFEGGIO (Rythmical Articulation)

IRMA SEYDEL

This course is required of all *Regular* students.

Grade I

Bona Method. First and second parts in Sol and Fa Clefs.

Grade II

Bona Method. Third part in Sol, Fa, and Do Clefs. Sight reading; Transposition; Rhythmic and Melodic Dictation.

Tuition { Private Lessons: $20 for 10 lessons.
Class " 20 per session.

VOICE CULTURE and COACHING

ALFRED R. FRANK

JESSIE P. DREW, ESTER FERRABINI, R. A. FORNARI

Grade I

The fundamentals of Singing; Breathing; Diction. Panofka: A B C. Garcia: The Art of Singing. Vocalises by Sieber; Concone; Marzo (Book I); Vaccai.
Songs in the original language or in English.

Grade II

More advanced vocalises of Concone; Marzo; 50 Petit Vocalises by Tosti; Studies for velocity, trill, and embellishments by Lütgen.

Grade III

Coaching: Operas of the old and modern repertoire in the original language or in English; Oratorio; Classic Songs.

An aspirant for a Diploma is required to pass examinations in Solfeggio, Theory, Harmony, second grade of Pianoforte, and the History of Music.

Tuition { Private Lessons (according to instructor).
$20 for 10 lessons.
30 " 10 "
50 " 10 "

PIANOFORTE

HANS EBELL

EUNICE LEMAY — CLEMENTINE MILLER

ALBERT C. SHERMAN — SCOTT SUTHERLAND

ELEMENTARY COURSE

Grade I

Five finger exercises and elements of scale playing.
Vogt: Twelve Little Studies Op. 124; or Beyer: Elementary Book; or Koehler: Studies Op. 157.
Compositions from the following groups:
(1) Mozart: Minuet No. 1 in G major; Thomé: Melody in C major.
(2) Oesten: White Roses; Poldini: Oiseaux de Passage; Waltz Serenade; L. Schytte: Dance of the Gnats; Gurlitt: The Forest Brook.
(For four hands)
Godowsky: Miniatures-First suite; Third suite; Seven Ancient Dances.

Grade II

Knowledge of all major and minor scales and arpeggios on triads and seventh chords.
Stasny: Finger Training. Duvernoy: Studies Op. 175; or Koehler: Studies Op. 50; or Czerny: Studies Op. 139.
Compositions from the following groups.
(1) Clementi: The first 6 Sonatinas Op. 36; Beethoven: Little Variations on a Swiss Air.
(2) Reinecke: Sonatina Op. 47; X. Scharwenka: Tarantella Op. 62; F. Spindler: Light Staccato.
(3) C. Sternberg: Three Miniatures Op. 85; J. Graham: Six Sight Reading Studies Op. 10; Rudolph Ganz: Mosquito, The Mountains, Dance.
(For four hands)
Godowsky: Miniatures-Miscellaneous Nos. 1, 2, 3, 6, 8, 9, 10, 12, 13, 14, 17.
Sight Reading of first Grade pieces.

Grade III

Scales and arpeggios in all tempos, in parallel motion through four octaves, and in contrary motion through two octaves.

Stasny: Finger Training (continued). Kullak: Octave School (Book I). Czerny: Studies Op. 636; or LeCouppey: Op. 20; or Berens: Op. 61.

Compositions from the following groups:

(1) Bach: Two-part Inventions; Easy Pieces by Early Classic Composers (Collection J. Henius).

(2) Easy Sonatas by Haydn and Mozart; Beethoven: Sonatas Op. 49, Nos. 1 and 2.

(3) Godard: Au Matin; Dussek: La Matinée Op. 62.

(4) L. Schytte: The Spinning Wheel; Easy Characteristic Studies Op. 95; Bargiel: Marcia Fantastica; Perabo: Praeludium, Romanze Op. 19; Grieg: Lyric Pieces Op. 12. C. Sternberg: Outing Op. 102.

(For four hands.)

Godowsky: Miniatures-Second suite; Modern Dances.

Sight Reading of second grade pieces.

Grade IV

Scales and arpeggios as in Grade III, also in double octaves in parallel motion through two octaves and in contrary motion through one octave.

Kullak: Octave School (Books I and II). Clayton Johns: From Bach to Chopin. Czerny Op. 299 and Op. 740; or Cramer-Bulow: Selected Studies.

Compositions from the following groups:

(1) Bach: Inventions, Partitas, Suites; Early Classics (difficulty Grade B).

(2) Sonatas and Rondos by Haydn and Mozart; Beethoven: Easy Sonatas, e. g. Nos. 1, 4, 5, 6, 9, 10, 25; Bagatelles.

(3) Schubert: Impromptus and Moments Musicaux; Mendelssohn; Songs without Words; Field: Nocturnes; Schumann: Childhood Scenes, Forest Scenes.

(4) Chopin: Easy Preludes and Nocturnes, Bolero, Ecossaises, Rondos.

(5) Tschaikowsky: The Seasons of the Year; Grieg: Op. 38, Op. 28; Stojowski: Près du Ruisseau Op. 30; MacDowell: Woodland Sketches; Bainbridge Crist: Retrospections; Perabo: Toccatina Op. 19; Moszkowski: Etincelles, Sur L' Eau, La Jongleuse, En Automne.

(For four hands.)

Godowsky: Miniatures Miscellaneous Nos. 4, 5, 7, 11, 15, 16, 18, 19, 20. G. Fauré: Op. 56, Op. 57.

Sight Reading of third Grade pieces.

Classes for four-hand playing, open to students of the first four Grades. Instructor: Miss Miller.

Tuition: $12 for 10 weeks.

Advanced Course

Grade V

Scales in thirds, sixths, and double thirds. Arpeggios of triads and seventh chords combined with their inversions. Tausig: Daily Exercises (Book I). Kullak: Octave School. Clementi-Tausig: Gradus ad Parassum. Also studies by Moszkowski, Sternberg, MacDowell, Chopin, Liszt.

Compositions from each of the following groups: (1) Bach; (2) Mozart, Haydn, Beethoven; (3) Weber, Mendelssohn, Schubert; (4) Schumann, Brahms; (5) Chopin; (6) Liszt; (7) Early Classics; (8) Contemporary Composers. One of these compositions is required to be a concerto for pianoforte with orchestra accompaniment.

Students of this Grade are accorded the privilege of attending without charge for one school year a course in Technique and Sight Reading. Instructor: Mr. Ebell.

Grade VI

Special study of the master-works of the composers grouped in Grade V. All compositions studied in this grade must be memorized in preparation for the lesson.

Final Examinations for a Pianist-Instructor :
I. Eight compositions selected by the committee from a repertoire presented for approval a month previous, consisting of the following pieces :

(1) A prelude and fugue from the Well-tempered Clavichord and an extensive composition (for instance, Chromatic Fantasie or Italian Concerto) by J. S. Bach.
(2) One of the last five sonatas and one other sonata by Beethoven. (A sonata by Mozart or Haydn may be substituted for the last one)
(3) A ballade, a scherzo, and a dance by Chopin.
(4) A composition by an early classic composer, preferably from the collection in Godowsky: Renaissance.
(5) An extensive work by Schumann or Brahms and inversely a small composition by Brahms or Schumann.
(6) An original composition and a transcription, or a Rhapsody by Liszt.
(7) A composition by Weber, Mendelssohn, or Schubert.
(8) A composition by a contemporary composer. (One of the compositions in groups 5-8 must be a sonata.)
(9) A concerto.

II One composition prepared in two hours, and one *a prima vista.*

Beginning January 1, 1922, a special course for Concert Pianists will be offered for those students only who pass the examinations from Grade V to Grade VI most commendably. This course will be in classes of not less than four nor more than seven. One hour per week. Instructor, Mr. Ebell. Tuition: $25 for 10 weeks.

Final Examinations for a Concert Pianist are on the same requirements as for a Pianist-Instructor, with the

addition of the following pieces to the repertoire of Requirement I: three studies by Chopin, two studies by Liszt, one concert study by a contemporary composer, two more concertos.

An aspirant for a Diploma as Pianist-Instructor is required to pass examinations in Solfeggio, Theory, Harmony, and the History of Music.

An aspirant for a Diploma as Concert Pianist must in addition pass an examination in Grade I of Composition and Orchestration.

Tuition: Elementary course: $20 for 10 lessons.
Intermediate " 30 " 10 "
Advanced " 50 " 10 "

STEINWAY PIANOFORTE

ORGAN

A. SNOW

(Member of the Boston Symphony Orchestra)

Grade I

Pedal study. Legato touch. Registration. Hymn and trio playing.

Grade II

Interpretation of various styles from the lesser works of Bach to modern composers, with special attention to phrasing and registration. Staccato touch.

Grade III

Continued study of Bach. Formation of repertory from such masters of organ composition as César Franck, Widor, etc. Choir accompaniment.

Grade IV

Recital playing, and study of modern composers, particularly of the French school. Bossi: Concerto Op. 100.

An aspirant for a Diploma must pass examinations in Theory, Solfeggio, Harmony, and the History of Music.

Tuition: $40 for 10 lessons.

HARP

WILHELMINA VAN DEN BERG

Grade I

Bochsa: Exercises and Studies.
Snoer: Method (First Part). Scales.
Hasselmans: Three Little Pieces.

Grade II

Snoer: Arpeggio Studies.
Naderman: Sonatinas.
Godefroid: Fantaisie.
Oberthür: Serenade.
Hasselmans: Berceuse.

Grade III

Bochsa: } Studies.
Naderman: }
Parish-Alvars: Divertissement.
Godefroid: Mélancolie.

Grade IV

Schuëcker: }
Heller-Hasselmans: } Studies.
Bochsa: }
Oberthür: Impromptu; Meditation.
Zabel: Élegie Fantastique.

Grade V

Bovio: }
Labarre: } Studies.
Dizi: }
Orchestral Works; Solos; Concertos with Orchestra.

An aspirant for a Diploma is required to pass examinations in Solfeggio, Theory, Harmony, second grade of Pianoforte, and the History of Music. He must also regularly attend the Orchestral Training Class, upon reaching Grade IV.

Tuition: $50 for 10 lessons.

FLUTE and PICCOLO

A. Battles

(Member of the Boston Symphony Orchestra)

Grade I

Tone production; sustained sounds; single tonguing. Scales; Arpeggios.
Altes: Method (First Part).

Grade II

Passages in thirds, sixths, octaves, and chromatic scales; double tonguing.
Altes: Method (Second Part).
Berbiguiez: } Exercises.
Anderson: }

Grade III

Altes: Method (Third Part). Triple tonguing.
Anderson: } Exercises.
Tulou: }
Handel: }
Bach: } Old Sonatas.
Marcello: }

Grade IV

Anderson: }
Boeleur: } Virtuosity Exercises.
Soussman: }
Mozart: Concertos.
Demersseman-Lindpainter: Pieces.
Tulou: Solos.

Grade V

Sonatas; Suites: Concertos: Modern Compositions. Study of orchestral works.

An aspirant for a Diploma is required to pass examinations in Solfeggio, Theory, Harmony, second grade of Pianoforte, and the History of Music. He must also regularly attend the Orchestral Training Class, upon reaching Grade IV.

Tuition: { Elementary course: $20 for 10 lessons.
Advanced " 30 " 10 "

OBOE and ENGLISH HORN

L. Speyer

(Member of the Boston Symphony Orchestra.)

Grade I

Explanation of the Oboe and its reeds.
Scales. Barret: Method (First Part).

Grade II

Barret: Method (Second Part). Sellner: Method (First Part).
Exercises and Scales.
Reed making.

Grade III

Brod: Method. Sellner: Method (Second Part).
Duets.
Colin: } Solos.
Verroust: }

Grade IV

Explanation of the English Horn.
Hugo: } Methods for Oboe.
Ferling: }

Grade V

Gillet: Method.
Mozart: Quartet; Beethoven: Trio; Handel: Concerto and Sonata; Bach: Sonata.
Selected solos from orchestral works.

An aspirant for a Diploma is required to pass examinations in Solfeggio, Theory, Harmony, second grade of Pianoforte, and the History of Music. He must also regularly attend the Orchestral Training Class upon reaching Grade IV.

Tuition { Elementary course: $20 for 10 lessons.
Advanced " 30 " 10 "

CLARINET and BASS CLARINET

* A. Sand — Emilio Arcieri

(* Member of the Boston Symphony Orchestra.)

Grade I

Tone Study. Breathing. Klosé: Method (Book I). Elementary scales.

Grade II

All Scales. Klosé: Method (Book II).
Mueller: Etudes; Kroepsch: Books I and II; Bärmann; Book I.

Grade III

Bärmann: Advanced Daily Studies.
Kroepsch: / Mueller: } Etudes.
Easy solos by Gliere; David; Rode; Jean Jean.

Grade IV

Etudes by Stark; Klosé.
Spohr: Concertos. Weber: Concertini. Duos for two clarinets.
Quintets by Mozart; Kroepsch, (Books III and IV).
Selected solos by Debussy; Pennequinn.

Grade V

Concertos by Mozart; Weber; Spohr.
Brahms: Sonatas and Quintets.
Debussy: Rhapsody.
Concert passages from Symphonies.

An aspirant for a Diploma is required to pass examinations in Solfeggio, Theory, Harmony, second grade of Pianoforte, and the History of Music. He must also regularly attend the Orchestral Training Class, upon reaching Grade IV.

Tuition { Elementary course: $20 for 10 lessons.
Advanced " 30 " 10 "

BASSOON

A. F. Laus

(Member of the Boston Symphony Orchestra.)

Grade I

Sustained sounds and scales.
Laus: Method, (First and Second Parts).
All scales and arpeggios.
Pares: Technical Exercises.
Reed making.

Grade II

Laus: Method, (Third Part); 50 exercises.
Methods by Jancourt; Bourdeau. Blume (Book I).
Weber: Romanza Appassionata; Bourdeau: First Solo.

Grade III

Laus: Method, (Fourth Part).
Blume: 36 Studies, (Book II).
Wiechendorff: Chromatic Variations; Concertos by Busser; and David; Bourdeau: Second Solo; Mozart: Larghetto; Vabaron: Melodies.

Grade IV

Etudes by Gavinies; Espaignet; Gambaro; Milde.
Bourgault-Ducoudray: Solo; Mozart: Concerto; René: Solo de Concert; Hassler: Concerto in C minor; Cols: Concertstuck.

An aspirant for a Diploma is required to pass examinations in Solfeggio, Theory, Harmony, second grade of Pianoforte, and the History of Music. He must also regularly attend the Orchestral Training Class, upon reaching Grade III.

Tuition { Elementary course: $20 for 10 lessons.
Advanced " 30 " 10 "

SAXOPHONE

A. F. Laus J. S. Leavitt

Grade I

Pares: Saxophone Method; Mayeur: Saxophone Method (Part I).
de Ville: Major and Minor Scales.
Easy pieces by various composers.

Grade II

Ben Vereecken: Complete Chromatic Scale; Mayeur: Saxophone Method (Part II).
de Ville: 20 Operatic Melodies for Study of Phrasing.
Pieces by Bachman; Balfe; Nicolao; Lefebre; Hauser; Raff.

Grade III

Kappey-de Ville: 27 Exercises and 15 Cadenzas; Kappey: 11 Progressive Saxophone Studies; Lazarus: 8 Fantasias. Pieces by Abt; Chopin; de Ville: Donizetti; Hartmann; Verdi; Schroen.

Tuition: $20 for 10 lessons.

HORN

M. Hess

(Member of the Boston Symphony Orchestra.)

Grade I

Grand Theoretical and Practical School for Horn.
Franz: Method (Vol. I); Schantl: (Vol. I); Kopprasch: 60 Etudes (First Part).

Grade II

Kopprasch: 60 Etudes (Second Part); Schantl: (Vol. III) 120 Melodic Pieces for Interpretation, preparatory to Solo Playing.

Grade III

Etudes by Prée; Belloli.
Ranieri: 30 Instructive and Melodic Exercises.

Grade IV

Etudes by Gallay; Gugel. 10 Concert Etudes by Franz.
Brahms: Trio; Beethoven: Sonata.
Concertos by Mozart; Weber; R. Straus; Saint-Saëns.
Solos from orchestral works are studied in Grades III and IV. Transposition is taught in every grade.

An aspirant for a Diploma is required to pass examinations in Solfeggio, Theory, Harmony, second grade of Pianoforte, and the History of Music. He must also regularly attend the Orchestral Training Class, upon reaching Grade III.

Tuition: $30 for 10 lessons.

CORNET and TRUMPET

Edwin G. Clarke

Grade I

Tone production; Use and control of tongue; Cultivating muscles of lips; Method of breathing.
Structural Studies and Scales.
Clarke: Elementary Studies; Arban: Method (First Section).

Grade II

All forms of single tonguing; Chromatic scales and studies; Extending compass; Slurring and simple phrasing; Arpeggios. Clarke: Original Studies; Arban: Intermediate Studies; World: Method (Vol I).

Grade III

Double and triple tonguing; Tonguing as applied to Trumpet; Advanced Phrasing.
Clarke: Technical Studies; World: Method (Vol. II). Selected Solos.

Grade IV

Completing Compass; Style and Expression; Endurance; Solo playing.

Clarke: Characteristic Studies; Arban: Artistic Studies and Solos; St. Jacome: Advanced Studies; World: Method (Vol. III).

An aspirant for a Diploma is required to pass examinations in Solfeggio, Theory, Harmony, second grade of Pianoforte, and the History of Music. He must also regularly attend the Orchestral Training Class, upon reaching Grade III.

Tuition { Elementary course: $20 for 10 lessons.
Advanced " 30 " 10 "

TROMBONE and TUBA

E. Adam

(Member of the Boston Symphony Orchestra.)

Grade I

Sustained sounds and scales.

Studies by Dieppo; Vobaron; Belke; Adam; Flandrin.

Grade II

Solos by Gounod; Schubert; Massenet; Demersmann; Beethoven; Clodomir; Bleger.

Duets by Bleger; Vobaron; Labyo; Clodomir; Dieppo; Fugues of Bach (transcription by Joannes Rochut).

Grade III

Solos by Rousseau; Salzedo; Vidal; de la Mux; Demersmann; Guilmant; Chrétien; Spinelli; Missa.

Sonatas by Beethoven; Mozart; Haydn; (transcriptions by Paul Delisse).

Grade IV

Selected solos.

Beethoven: Grand Aria Symphonique; Trios by Mozart; Haydn; Quartets by Adam; Meyerbeer.

An aspirant for a Diploma is required to pass examinations in Solfeggio, Theory, Harmony, second grade of Pianoforte, and the History of Music. He must also regularly attend the Orchestral Training Class, upon reaching Grade III.

Tuition { Elementary course: $20 for 10 lessons.
Advanced " 30 " 10 "

PERCUSSION

CARL F. LUDWIG

(Member of the Boston Symphony Orchestra.)

Timpani; Bells; Xylophone.
Side-Drum; Bass-Drum; Cymbals; Tam-Tam; Tambourine; Triangle; Castanets.

Tuition: $20 for 10 lessons.

VIOLIN

IRMA SEYDEL — *JULIUS THEODOROWICZ
ARY DULFER — *FREDERICK MAHN
EDWIN A. SABIN — *FERDINAND THILLOIS

(* Members of the Boston Symphony Orchestra.)

ELEMENTARY COURSE

Grade I

Methods by Hohmann (Parts I and II); David (Parts I and II); de Beriot.
Sevcik: Op. 7 (Part I).

Grade II

Kayser: Etudes (Parts I, II, and III); Alard: Op. 10.
Exercises by Sevcik Op. 7 (Part II); Dont Op. 35.
Students Concertos: Seitz Op. 13 and 15; Huber Op. 8.

INTERMEDIATE COURSE

Grade III

Etudes by Kreutzer; Fiorillo.
Exercises by Sevcik Op. 8 and 9, also Op. 1 (Part I).
Concertos: Viotti, Nos. 22 and 23; Kreutzer No. 13; Accolay: No. 1; Rode, Nos. 7 and 8; de Beriot, No. 7.

Grade IV

Rode: Etudes; Dont: Gradus ad Parnassum.
Sevcik: Op. 1 (Part III).
Mozart: Concerto in G; in A; Bach: Concerto in E.
Alard: Faust fantasy; de Beriot: Scene de Ballet; Vieuxtemps: Ballade and Polonnaise.
Spohr: Concerto, Op. 47.

Advanced Course

Grade V

Gavinies: 24 Matinees; Vieuxtemps: Etudes.
Sevcik: Op. 1 (Part IV).
Mendelssohn: Concerto; Bruch: Concerto in G; Vieuxtemps: Concerto in D.
Wieniawski: Souvenir de Moscou; Paganini: Perpetuum Mobile; Sarasate: Gipsy Airs.

Grade VI

Laud: Op. 8; Paganini: Etudes.
Flesch: Urstudien.
Bach: Solo Sonatas.
Vitali: Ciaccona.
Ernst: Hungarian Melodies.
Tartini: Le Trille du Diable.
Saint-Saëns: Concerto No. 3.
Paganini: " Op. 8.
Ernst: " Op. 23.
Tschaikowsky: " Op. 35.
Brahms: " Op. 77.
Beethoven: " Op. 61.

An aspirant for a Diploma is required to pass examinations in Solfeggio, Theory, Harmony, second grade of Pianoforte, and the History of Music. He must also regularly attend the Orchestral Training Class, upon reaching Grade IV.

Tuition
Elementary course: $20 for 10 lessons.
Intermediate " 30 " 10 "
Advanced " 50 " 10 "

VIOLA

A. Fiedler Frederick Mahn

(Members of the Boston Symphony Orchestra.)

Grade I

Position; Tone production.
Major and minor scales.
Bruni: Tenor Method.

Grade II

Studies in the first and second positions, from works of Campagnoli, Mazas, Corelli, Kreutzer.

Grade III

Studies in all the positions.
All major and minor scales and arpeggios.

Grade IV

Campagnoli: 41 Caprices.
E. Krenz: Op. 5.
Solos from orchestral works.

Grade V

Kreutzer: 40 Studies.
E. Krenz: 10 Petits Morceaux Op. 122.
Vieuxtemps: Elégié Op. 30.

An aspirant for a Diploma is required to pass examinations in Solfeggio, Theory, Harmony, second grade of Pianoforte, and the History of Music. He must also regularly attend the Orchestral Training Class, upon reaching Grade IV.

Tuition { Elementary course: $20 for 10 lessons.
Advanced " 30 " 10 "

VIOLONCELLO

HAZEL L'AFRICAIN

* ENRICO FABRIZIO MILO M. GOLDSTEIN

(* Member of the Boston Symphony Orchestra.)

Grade I

Werner: Violoncello School.
Lee: Studies for Beginners (First Part).
Klengel: Scale Studies (First Part).

Grade II

Lee: Studies for Beginners (Second and Third Parts).
Merk: / Voltzaner: } Studies.
Grutzmacher: Fantasia.
Klengel: Technical Studies in Scales and Chords.
Easy Solos.

Grade III

Grutzmacher: / Klengel: } Technical Studies.
Lee: Progressive Studies.
Duport: Etudes.
Sorvais: Fantasia Op. 13.
Saint-Saëns: Allegro Appassionato.
Goltermann: Fourth Concerto.

Grade IV

Servais: / Piatti: / Demunch: } Etudes.
Boellmann: Concert Variations.
Leo Schultz: Classics (Two Volumes).
Saint-Saëns: / Lalo: } Concertos.

Grade V

Tschaikowsky: Rococco Variations.
Sonatas by Bach; Locatelli; Valentini; Corelli; Bosperins; Grieg; Strauss; Beethoven; Saint-Saëns.
Dvorak: }
Volkmann: } Concertos.
Schumann: }
Goltermann: }

An aspirant for a Diploma is required to pass examinations in Solfeggio, Theory, Harmony, second grade Pianoforte, and the History of Music. He must also regularly attend the Orchestral Training Class, upon reaching Grade IV.

Tuition { Elementary course: $20 for 10 lessons.
Intermediate " 30 " 10 "
Advanced " 40 " 10 "

CONTRABASS

T. Seydel
(Member of the Boston Symphony Orchestra.)

Grade I

Tone production and bowings on the open strings.
Progressive studies.
Finger exercises.
Diatonic and Chromatic Scales and Broken Triads in the first position.

Grade II

Simandl: Studies; Finger and Bowing Exercises.
Scales and Broken Triads within the fifth position.
Exercises and Studies by Simandl; Schwabe; Warnecke.

Grade III

Simandl: Finger and Bowing Exercises (Advanced).
Scales and Broken Triads within three octaves. Double-Stops.

Studies by Simandl; Schwabe; Wolf; Gregora.
Pieces by Chopin; Moissl; Manoly; Schwabe; Baumann; Moser; Demeir; Geissel; Weissenborn; Buschmann.

Grade IV

Scales and Broken Triads in all positions.
Studies by Simandl; Hrabe; Schwabe; Warnecke; Libon.
Pieces by Laska; Bach; Schumann; Bottesini; Goldermann; Mendelssohn; Handel; Aubrecht; Trautach.
Concertos by Handel; Storch; Koenig; Albert.

Grade V

Double-Stops of all kinds; Harmonics.
Studies by Simandl; Kreutzer; Hause.
Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schubert; Hegner; Hause.
Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

An aspirant for a Diploma is required to pass examinations in Solfeggio, Theory, Harmony, second grade of Pianoforte, and the History of Music. He must also regularly attend the Orchestral Training Class, upon reaching Grade IV.

Tuition: $30 for 10 lessons.

HISTORY of MUSIC

John N. Burk

(Press representative of the Boston Symphony Orchestra.)

A general survey of the development of the art of music in its varying forms and phases from its beginning to the present time. Stress will be laid upon the lives and characteristics of the more important composers. The æsthetic points of view and the historical backgrounds of the succeeding epochs will be touched upon. Representative works will be played to illustrate the lectures.

Tuition { This course is free for all students enrolled in the Conservatory; for others the tuition is $25 for the entire series of lectures.

MUSICAL KINDERGARTEN

MARY GILLISE

The awakening and development of musical ability in children, by explaining and illustrating things musical through games and methods that appeal to their imagination as well as to their reason.

Foundational Study of Notation and Time; Finger Exercises.

The children are very carefully watched to discover any marked ability, which should be fostered and trained for professional life.

Tuition: $25 for entire course (30 weeks).

ORCHESTRAL TRAINING

AGIDE JACCHIA

First Year

Haydn: } Symphonies.
Mozart: }
Miscellaneous Classic Compositions.

Second Year

Beethoven: } Symphonies.
Brahms: }
Miscellaneous Compositions (Old and Modern).

Tuition { This course is free for all students enrolled in the Conservatory; for others the tuition is $40 per school year.

BAND TRAINING

EDWIN G. CLARKE

Standard Overtures.
Operatic Selections.
Characteristic: Intermezzi, Waltzes, Marches, and Miscellaneous Compositions.

Tuition: $25 per school year.

CHORAL TRAINING

R. A. Fornari L. Speyer

Classes for Grand Opera and Oratorio.

Tuition : $25 per school year.

DRAMATIC EXPRESSION

Edouard H. Darmand

Preparation for Public Speaking and all branches of Stage Work, Dramatic and Operatic.

Tuition { Private lessons: $20 for 10 lessons.
Class lessons: 25 per session.

BALLET TRAINING

Maria Paporello

Classes for Grand Opera exclusively. Private Lessons.

Tuition { Private lessons: $25 for 10 lessons.
Class lessons: 25 per session.

DEPARTMENT OF LANGUAGES

Emma Darmand Margarette Münsterberg
R. A. Fornari

French, German, and Italian taught by native instructors. Authoritative orthoepy and interpretation of Librettos of Operas. Thorough grammatical study, if desired.

Tuition { Private Lessons: $20 for 10 lessons.
Class Lessons: 25 per session.

GENERAL INFORMATION

It is the aim of the Boston Conservatory of Music to serve the interest of all students, as individuals, and to give them the benefit of personal advice and friendly assistance wherever possible.

RESIDENCE

Young women are advised to communicate directly with any of the following dormitories for girls, where board and room are obtainable at rates ranging from $6.70 to $20 per week:

(1) The Stuart Club, 102 The Fenway.
(2) The Students' House, 96 The Fenway.
(Especially for girls under 20)
(3) The Students' Union, 81 St. Stephen St.
(4) The Franklin Square House, 11 E. Newton St.

The Registrar also has a list of carefully selected private homes where men or women may find suitable accommodations.

LIBRARY

The Students' Library contains reference books on musical subjects, together with valuable works on voice, pianoforte, and orchestral instruments.

Students also have the privilege of drawing books from the Boston Public Library.

MUSIC and OTHER SUPPLIES

A selected assortment of vocal and instrumental music, note-books, and other supplies are kept on sale for the convenience of instructors and students.

FREE PRACTICE

Regular students are accorded opportunities for free practice, so far as accommodations permit.

SCHOLARSHIPS

Scholarships for free instruction will be awarded to students who show evidence of exceptional ability and are unable to pay the costs of tuition.

For the year 1920-1921, the following scholarships were awarded:

Jeanette Aleshnick,	Grodnow, Russia.	Pianoforte Voice Culture
Edward H. S. Boatner,	New Orleans, La.	Voice Culture Pianoforte Theory Solfeggio
Vernan T. Kimbrough,	Rockford, Ala.	Voice Culture Pianoforte Theory
Juliette McCarthy,	Boston, Mass.	Voice Culture Solfeggio
Cecilia Pearl,	Lynn, Mass.	Voice Culture
Clara Rivelli,	Boston, Mass.	Voice Culture
Scott Sutherland,	Boston, Mass.	Harmony
Alba Venanzi,	Boston, Mass.	Pianoforte Theory

The History of Music was also included in all scholarships.

The following instructors co-operated with the Conservatory in the award of scholarships:

Jessie P. Drew	Eunice LeMay
Ester Ferrabini	Clementine Miller
Rodolfo A. Fornari	Irma Seydel
Alfred R. Frank	Albert C. Sherman
Agide Jacchia	Scott Sutherland

RECITALS and CONCERTS

During the year 1920-1921, nine recitals were given in the Assembly Room of the Conservatory, six by students representing the various courses, and three by members of the Faculty.

Mr. Hans Ebell gave two recitals, one restricted to members of the Pianoforte department; the other open to all the students of the Conservatory. The third of the Faculty recitals, by Mme. Ferrabini and Miss Irma Seydel, with the additional interest contributed by the use of the Ampico, was also open to all the students.

Through the courtesy of the Management of the Boston Symphony Pops, Thursday, June 2 was assigned for the Boston Conservatory Night in Symphony Hall. A special program was prepared by Mr. Jacchia, the Conductor of the Pop Concerts, and included a Violoncello solo by Mr. Enrico Fabrizio of the Faculty.

At the Students' Recitals, to which parents and friends were invited, the following programs were presented:

SUNDAY, NOVEMBER 28, 1920, at 3 P. M.

PRELUDE AND FUGUE *in A minor* . . . . Bach
CYRUS ULLIAN (Pianoforte Department, Mr. Ebell)

DREAMS (*Ballad*) . . . . . Strelezki
ANDREW COLE (Voice Department, Mr. Fornari)

AMARYLLIS . . . . . Ghys-Ernst
HENRY KOKERNAK (Violin Department, Mr. Mahn)

IMPROMPTU - *A flat minor* . . . . . Schubert
GERTRUDE ALBINSKY (Pianoforte Department, Mr. Ebell)

CARO MIO BEN . . . . . Giordani
CLARA RIVELLI (Voice Department, Madame Ferrabini)

BERCEUSE, ELEGIE, VALSE, *Op. 38* . . . . Grieg
CYRUS ULLIAN

MAMAN DITES MOI (*Bergerette*) . . . . Weckerlin
CLARA RIVELLI

AVE MARIA . . . . . Bach-Gounod
HENRY KOKERNAK

(a) ETUDE - *Op. 2* . . . . . Scrabin
(b) VALSE GRACILE . . . . . Parker
GERTRUDE ALBINSKY

GOOD-BYE . . . . . Tosti
ANDREW COLE

SCOTT SUTHERLAND, Accompanist

SUNDAY, DECEMBER 19, 1920, at 3 P. M.

PRELUDE *in B flat minor* . . . . . Bach
HILDA TEMPLETON (Pianoforte Department, Mr. Ebell)

A RESOLVE . . . . . de Fontenailles
LAURA SCHWENDER (Voice Department, Mr. Frank)

PIERROT . . . . . Cyril Scott
SCOTT SUTHERLAND (Pianoforte Department, Mr. Ebell)

SLEEP, LITTLE BABY OF MINE . . . . Jennée
FLORENCE LANDRY (Voice Department, Mme. Ferrabini)

ANDANTE *from Concerto No. VII.* . . . . . De Beriot
CHARLES EZEKIAN (Violin Department, Mr. Mahn)

a. VALSE *in E minor* . . . . . Grieg

b. PRELUDE *in F major* . . . . . Debussy
HILDA TEMPLETON

AVE MARIA . . . . . Luzzi
LAURA SCHWENDER

QUANDO A TE LIETA . . . . . Gounod
FLORENCE LANDRY

GARDENS UNDER THE RAIN . . . . Debussy
SCOTT SUTHERLAND

SUNDAY, JANUARY 19, 1921, at 2.20 P. M.

ARIA, *Voce di Donna, from "La Gioconda"* . . Ponchielli
DOROTHY BOTT (Voice Department, Mr. Fornari)

RONDO, *in A minor* . . . . . Mozart
EDITH J. BYRAM (Pianoforte Department, Mr. Ebell)

SERENADE, *M'ama . . non m'ama* . . . Mascagni
CLARA RIVELLI (Voice Department, Mme. Ferrabini)

SONG WITHOUT WORDS, *Op. 17, No. 3* . . Fauré
KATHRYN FALLON (Violoncello Department, Mr. Fabrizio)

ROMANZA, *Because I love you, dear* . . . . Hawley
ANDREW COLE (Voice Department, Mr. Fornari)

PRELUDE *in B flat minor* . . . . . Bach
HILDA TEMPLETON (Pianoforte Department, Mr. Ebell)

SONG, *Little Mother of Mine* . . . . . Burleigh
DOROTHY BOTT

IMPROMPTU *in A flat minor* . . . . . Schubert
GERTRUDE ALBINSKY (Pianoforte Department, Mr. Ebell)

JOSEPHINE CROSS, SCOTT SUTHERLAND, Accompanists

FIRST ANNIVERSARY

of the

BOSTON CONSERVATORY OF MUSIC

FEBRUARY 6, 1921, at 3 P. M.

PROGRAM

NOCTURNE *in D flat major* . . . . . Chopin
HELEN DONOVAN (Pianofore Department, Mr. Ebell)

ARIA, AH! FORS É LUI, *from "La Traviata"* . . . Verdi
EUNICE GILMAN (Voice Department, Mrs. Drew)

ROMANCE *in F* . . . . . Beethoven
HENRY KOKERNAK (Violin Department, Mr. Mahn)

SONG, ELF AND FAIRY . . . . . Densmore
MABEL ORDE (Voice Department, Mrs. Drew)

LIEBESTRAUM No. 3 . . . . . Liszt
NELLIE CEDARHOLM (Pianoforte Department, Mr. Ebell)

IN QUELLE TRINE MORBIDE, *from "Manon Lescaut"* Puccini
FLORENCE CROWELL (Voice Department, Mme. Ferrabini)

DUET, AI NOSTRI MONTI, *from "Il Trovatore"* . . Verdi
DOROTHY BOTT AND ANDREW COLE
(Voice Department, Mr. Fornari)

THE RAIN . . . . . Bohm
HENRY KOKERNAK (Violin Department, Mr. Mahn)

AN OPEN SECRET . . . . . Woodman
MABEL ORDE (Voice Department, Mrs. Drew)

RHAPSODY, "ESPAÑA" . . (*for two Pianofortes*) Chabrier
HAZEL GRUPPÉ AND CYRUS ULLIAN
(Pianoforte Department, Mr. Ebell)

SCOTT SUTHERLAND, Accompanist

SUNDAY, MARCH 13, 1921, at 2.30 P. M.

PROGRAM

NOCTURNE, *F minor* . . . . . Chopin
GERTRUDE ALBINSKY (Pianoforte Department, Mr. Ebell)

INVICTUS . . . . . Huhn
WILLIAM HOWELL (Voice Department, Mr. Frank)

INDIAN SONG . . . . . Rimsky-Korsakoff
KATHRYN FALLON ('Cello Department, Mr. Fabrizio)

TWO PART INVENTIONS, *B flat major and B minor* Bach
JOSEPHINE CROSS (Pianoforte Department, Mr. Sherman)

CONNAIS-TU LE PAYS, *from "Mignon"* . . Thomas
ALICE MILLER (Voice Department, Mr. Fornari)

a. ETUDE, *D flat major* . . . . . Liszt

b. MARCHE MIGNONNE . . . . . Poldini
EDITH BYRAM (Pianoforte Department, Mr. Ebell)

a. STARRY NIGHT . . . . . Densmore

b. SANS AMOUR . . . . . Chaminade
ALBERT CARTIER (Voice Department, Mr. Fornari)

a. ALBUM LEAF . . . . . Kirchner

b. OISEAUX DE PASSAGE . . . . Poldini
ALBA VENANZI (Pianoforte Department, Miss Miller)

a. MON DESIR . . . . . Nevin

b. THE SWAN . . . . . Saint-Saëns
ALMA LIBERT (Voice Department, Mrs. Drew)

ROMANCE AND BOLERO . . . . . Dancla
HAROLD DOYLE (Violin Department, Mr. Thillois)

LITTLE MOTHER OF MINE . . . . . Burleigh
ROY KINGSTON (Voice Department, Mrs. Drew)

BALLADE, *G minor* . . . . . Chopin
CYRUS ULLIAN (Pianoforte Department, Mr. Ebell)

SCOTT SUTHERLAND, Accompanist

SUNDAY, APRIL 10, 1921, at 2.30 P. M.

PROGRAM

INVENTION *in E major* . . . . . Bach

WALTZ *in A minor* . . . . . Grieg
MILDRED BERMAN (Grade III, Miss LeMay)

ONDA CHE SCORRE PLACIDA . . . . Guglielmi
LEONARD MCGOVERN (Grade I, Mrs. Drew)

ORA PRO NOBIS (*in Swedish*) . . . . . Piccolomini
MAGNHILD KILDAHL (Grade I, Mr. Frank)

A FAIRY TALE . . . . . Oesten
ELSA JACCHIA (Grade I, Miss Miller)

ARIA, "CARO NOME," *from "Rigoletto"* . . . . Verdi
LORETTA WILLWERTH (Grade II, Mme. Ferrabini)

LUNGI DAL CARO BENE . . . . . Secchi
VERNAN KIMBROUGH (Grade I, Mr. Fornari)

FIRST MOVEMENT *from Violin-Concerto in A major* Mozart
JENNIE CORSON (Grade IV, Mr. Dulfer)

VIENI, CHE POI SERENO, *from "Semiramide"* Gluck
GRACE TAIT (Grade I, Mr. Frank)

FANTASIE IMPROMPTU . . . . . Chopin
HILDA TEMPLETON (Grade V, Mr. Ebell)

"WERNER'S FAREWELL"
from "The Trumpeter of Säkkingen" Nessler
MARIO ALLEGRO (Grade I, Mr. Clarke)

BACIO MORTO . . . . . Catalani
MARGARET CONNELLY (Grade II, Mme. Ferrabini)

SPANISH DANCE . . . . . Granados
HELEN DONOVAN (Grade V, Mr. Ebell)

RECITATIVE AND ARIA, *from the "Messiah"* Handel
EDWARD BOATNER (Grade II, Mr. Frank)

ROMANCE AND WALTZ (*two pianofortes*) . . Arensky
HAZEL GRUPPÉ and CYRUS ULLIAN (Grade V, Mr. Ebell)

MISS MILLER and MR. SUTHERLAND, Accompanists

Steinway Pianoforte

INDEX

	PAGE
Admission	6
Ballet Training	31
Band Training	30
Bassoon	20
Calendar Second Page of Cover	
Choral Training	31
Clarinet and Bass Clarinet	19
Classes	6
Coaching	10
Composition	8
Contrabass	28
Cornet	22
Counterpoint and Fugue	8
Courses of Study	8
Diploma and Certificates	7
Dramatic Expression	31
English Horn	18
Evening Instruction	6
Examinations	7
Faculty	4
Flute and Piccolo	17
Free Practice	33
General Information	32
Grand Opera Department	5
Harmony	8
Harp	16
History of Music	29
Horn	21
Kindergarten	30
Languages	31
Library	32
Music Supplies	32
Oboe	18
Orchestral Training	30
Orchestration	8
Organ	15
Percussion	24
Pianoforte	11
Preamble	3
Recitals and Concerts	34
Regular Students	6
Residence	32
Saxophone	21
Scholarships	33
Solfeggio	9
Special Students	6
Summer Instruction	6
Theory	9
Trombone and Tuba	23
Trumpet	22
Tuition	7
Viola	26
Violin	24
Violoncello	27
Voice Culture	10